

RIVER PRESS (SALISBURY) LTD.
PRINTERS AND STATIONERS
WILTSHIRE



THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 140

May, 1948

THE
R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 140

May, 1948

Contents

<i>Editorial</i>	..	..	..	..	28
<i>Fleet Street Choir</i>	..	..	..	..	30
<i>Edwards Scholarship</i>	..	..	..	..	30
<i>Consorts and Concords</i>	..	..	..	..	31
<i>Concerts</i>	..	..	..	..	34
<i>Works by the late Theodore Holland</i>					35
<i>R.A.M. Distinctions</i>	..	..	..	..	36
<i>Drama</i>	..	..	..	..	36
<i>The Professorial Staff</i>	..	..	..	..	39
<i>Review Week</i>	..	..	..	..	39
<i>Births</i>	..	..	..	..	40
<i>Obituary</i>	..	..	..	..	40

R.A.M. Club

<i>Social Meeting</i>	..	..	..	..	40
<i>Notes about Members</i>	..	..	..	..	41
<i>New Publications</i>	..	..	..	..	44
<i>Notices</i>	..	..	..	..	44

Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Editorial

Editors' letter-boxes are commonly remarkable for their size; indeed in some places the diurnal postman deposits his missives by the sackful, despite inflated telephone accounts and multiple "lines". No doubt the pen is still mightier than the sword. Following the slaughter of the Philistines, the women of Israel came out to dance and sing. The libretto ran: "Saul hath slain his thousands and David his ten thousands" (hence the javelin). David was a writer and musician; Schumann also marched against the Philistines. This is not to say, however, that correspondence with editors has any fell intent; quite the reverse in fact. It is the variety, not the bulk, which constitutes its charm, even when replies are demanded.

There is for instance the enquiring correspondent; what savoury red herrings are drawn across the trail of the routine literary quest! The corrective type too, who, firm in his certainty on one point, postulates universal infallibility of all writers, editors, composers, machinists and proof readers. From overseas friends of former years come always and often welcome appreciative words; never absent is the nostalgic note, conveying its subtle sense of compliment to us at home. Then there are letters odd and curious, baffling and intriguing. A few years ago a postcard arrived at the R.A.M. addressed to "M. Chopin" announcing: "I have now learnt to play the whole book of Preludes—Lola". Delayed in the post? Somewhere in the wilds of Nigeria there is a young man whose burning enthusiasm for music prompted him to write:

The Manager of

The Royal Academy of Music,

Musical (Department) Works,

London.

Sir,

I have pleasure to write you this letter requesting for the supply of the Catalogue of Music, that owing to the desire to acquire a fuller Knowledge of music, I am compelled under the

circumstance to apply to you for the supply of especial Catalogue of Music Books and a Sample sheet of Music or pamphlet by post, which is mainly adapted to the study of, and the acquirement of a fuller knowledge of Music. I may say an "Equisite Music" suitable for Marches, etc.; also the Music Book for a "Set Examination of Music" and the art of Composition of Music: Church Music and Christmas Carols and Music for all festivals. On receipt of the Catalogue of Music, I shall then be able to place an order for some Music Books and Marches etc.; If my request will be complied with, I will be grateful to you.

Editors are usually people of equable temperament; they have to be. It is on record however that among sub-editors on the evening Press a richness of vocabulary is available on those occasions when, near zero-hour for the machines, some international complication or home catastrophe creates a necessity to scrap the front page. Such calamities do not dislocate the *R.A.M. Magazine*, which enjoys a relative freedom from the time-slavery of this machine-ridden age. Some information for our valued contributors may help toward elimination of delays in publication.

All publishers exhort their writers to send only typewritten script, for obvious reasons, but where that is impracticable it is useful to remember that large paper should be used, with bold script written on one side only, *very* ample margins and wide spacing to allow interlinear additions or alterations. Printers remind us that composers are highly paid and operate extremely expensive machines; it is uneconomic to force them to stand in front of idle mechanism trying to decipher MS. which is minute, indistinct or ambiguous. This may often happen when dealing with subjects involving technical terms or foreign words.

Practical matters akin to these were often mentioned in an intimate way by that great editor Mr. Robertson Scott who lately vacated the chair of that delightful quarterly *The Countryman*. His informal, frank and friendly personal relation with his readers was one of its great appeals (no less than his fearless exposure of wrong) and among the reasons for its phenomenal growth in

circulation. The *R.A.M. Magazine* owes quite a lot to his instruction and example in matters of typography and our little periodical was one of the first to follow his lead when paper restriction made reduction of size imperative. Like his publication, the *R.A.M. Magazine* "comes from the country" (as indeed does much printed matter for the metropolis in these days of decentralisation) and some of our readers in the heat and rush of London may find refreshment in the dog-days in the knowledge that its preparation takes place partly before a wide window in a woodland summer house overlooking some miles of the verdant New Forest and partly in a high-up room of an ancient house whose windows command a fine view of Britain's most glorious spire.

Both houses have large letter-boxes!

Prologues have their use, and even editors find pleasure sometimes chatting about themselves.

Fleet Street Choir in "Chanticleer"

by Dr. Thomas Wood, Hon. R.A.M.

Princess Margaret was present at the R.A.M. on April 7 for the first performance of *Chanticleer*—a Tale for Singing derived from the *Canterbury Tales* of Chaucer by Nevill Coghill and set for voices alone by Thomas Wood. The Fleet Street Choir under T. B. Lawrence did full justice to the complexities of this new work—it is certainly not designed for village choral societies—the soloists and chorus alike were members of the choir. Chaucer was represented by Nevill Coghill and Chanticleer by the composer.

Nathaniel and Olive Edwards Scholarship

for Welsh Students in Violin

This new Scholarship (value about £100 *per annum*) was first competed for during April and awarded to LELIA M. M. PALMER. It is tenable for two years which may be extended for a third year at the discretion of the Committee. Full particulars and conditions may be found in the leaflet published by R.A.M.

Consorts and Concords

"The Music of Friends"

(*The apt definition is Richard Walthew's*)

No aspect of the growth of musical interest in England during the past 30 years is more gratifying to the true music lover (as distinct from those whose only claim to the title is an ability to twist knobs and to savour emotional reactions) than the widening of enthusiasm for Chamber Music. But there are still plenty of people who say: "Why do you make such a fuss about Chamber Music? I think it is rather boring. I like the Pathetic Symphony and the Warsaw Concerto."

Chamber Music is the purest manifestation of musical art for several reasons. It is the acid test of the composer; paucity or feebleness of ideas cannot be masked by a welter of colourful and sensuous sound: the ideas must be valid and relevant to a logical design of significance purely musical rather than illustrative, allusive or relative to anything outside itself: the workmanship must be impeccable: every note counts; either it is cogent or it is useless and redundant. In a word, here we have Absolute Music.

For the player, it is the infallible touchstone of sincerity. No egotist can excel, nor is there to any large extent a box office factor or "celebrity concert" adulation (fostered by mob psychology) to be enjoyed. The true *ensemble* player sinks his individual talent into the common pool, contributing it to the combined interpretation. His self-expression becomes objective; life's greatest consummation. This is team-work *in excelsis*.

From the hearer, Chamber Music demands much more than mere indulgence in emotional response. Fully to appreciate its qualities, intelligence and some knowledge of its structure, design, of the idiomatic phraseology of its component voices and of the aptness in their combination are required. We value most what costs us most and we must bring into play higher faculties than mere hearing and feeling if we would assess this form of art by its just valuation. Heart and head must function in concert. Thus only can real taste in music develop.

Good wine needs no bush—whatever that may mean—yet the R.A.M. has never lacked protagonists in the art to inspire others to explore and evaluate its beauties. Some years ago Sir John McEwen was reported to have said that he had heard the view expressed that the Royal Academy of Music was “run on Chamber Music”, and his comment was “and a good thing too!” Mr. John Barbirolli, when conducting an operatic performance at the Academy, ensured that Chamber Music students were included in the orchestra. These two views will indicate the importance attaching to the subject in the opinion of eminent musicians and the reason why the Academy has shown such devoted attention and encouragement to the study of this essential part of a musician’s education. It has indeed become a precious heritage of the Institution.

The record is a proud one, and it is remarkable how many quartet organisations and Chamber Music players now before the public have had their training at the Academy. This is true not only of string players but also of pianists and wind players.

It may seem to be “carrying coals to Newcastle” to stress here the instructional value of this branch of study, but one point, though obvious, is seldom recognised. Namely the acquirement of personal responsibility and assurance demanded by the fact that there is no conductor. Each player individually shares in the joint authority for interpretation, rhythmic precision and indeed for *everything* implied in a fine and well prepared performance.

The novice must first be trained to *listen*; this becomes almost automatic with experience—in itself a reason why the practice of Chamber Music is of such consequence to pianists, string and wind players alike. Such study leads to closest observation of tone balance, strict rhythmic sense and correct feeling for the right kind of *rubato* where desirable. Pianists learn to copy phrasing and to acquire that true singing *legato* (so much easier on a stringed instrument) which is so often wanting in those devoid of observation and *ensemble* experience. It is a well known fact that the cultured Chamber Music player seldom gives trouble to the Conductor when playing Concertos.

The musical life of Chamber Music players is one of a charm and freedom that is worth striving for. Those who have organised themselves into a musical consort and have perfected themselves sufficiently to gain subsistence by this absorbing mode of life can look forward to travelling to engagements in company with colleagues who are also firm friends, united in musical aims and outlook. This is a pleasure which never palls and there is always the possibility ahead of gaining an international reputation with all which attaches to it. Sacrifices will have to be made—as every true musician knows—and, with recompense more limited than in some other spheres of musical activity, prosperity is not always certain but, as Robert Louis Stevenson said of those in similar circumstances, it is in their *lives* that they find their happiness and their reward.

The vast extent of the Chamber Music repertoire is one of its glories; it is indeed unnecessary to look even beyond the string quartet, in which the Masters have always been at their most inspired, to realise that here is music as great as any in the world.

For pianists with ambitions to become soloists the practice of *ensemble* playing is of the greatest value. They should be familiar with the standard works for piano and strings, if only for the reason that they will so often be called upon to perform these works in public, with scanty rehearsals and associated with quartet organisations thoroughly conversant with them by having played them for years with all kinds of pianists. In this connection the R.A.M. is unique in having a Class based upon a string quartet of professional players for the benefit of pianists wishing to make themselves proficient in this branch of their art. In the past distinguished players have been concerned in this Class (to mention only two, the Griller Quartet and one led by Mr. Frederick Grinke) and it is to be remembered that it is not confined to pianists but is available for student composers who desire to hear their compositions adequately performed—an obvious advantage of immense value to them.

No survey of the increased activities and interest in the study of Chamber Music as practised in the Academy would be complete

without mention of the special series of concerts devoted to works by individual composers (apart from ordinary Chamber Concerts) which took place in recent years. It started with performances of the 84 string quartets by Haydn, an enterprise lasting a year. This was followed by the complete string quartets of Beethoven. All the chamber music works of Brahms, Schubert and Dvořák were played and there were added two series from Mozart. These considerable accomplishments created great interest in circles outside the Academy, were commented upon in the Continental press, indeed a programme of the Beethoven series was exhibited at the time in the Beethoven House at Bonn.

It is a source of satisfaction to note how many students taking part in these various series of concerts are now before the public, having gained honourable reputations as chamber music players.

Concerts

CHAMBER CONCERT—February 19—Quartet in D for Two Violins, Viola and Cello, *Beethoven* (Beryl Kimber, Alan Wilkinson, Marjorie Lempfert, Maryse Chomé); Septet in E flat for Violin, Viola, Cello, D. Bass, Clarinet, Bassoon and Horn, *Beethoven* (Sydney Humphreys, Quintin Ballardie, Anthea Kent, Geoffrey Moss, Jack Richards, Deirdre Dundas-Grant, Patrick Strevens).

CHORAL CONCERT—February 25, conducted by MR. ERNEST READ, *Kyrie, Crucifixus, Dominus Deus, Sanctus*, from Mass in B minor, *Bach* (Soloists, Isabel Sage, Andrew Gold); Requiem, *Fauré* (Soloists, Desmond D'Arcy, Diana Sealy); "These things shall be" *John Ireland* (Soloist, Graham Offord).

CHAMBER CONCERT—March 15—Quartetsatz in C minor for Two Violins, Viola and Cello, *Schubert* (Robert Cooper, Brenda Thornton, Patrick Vermont, Marion Mant); "Der Musensohn", "Du bist die Ruh", "Geheimes" *Schubert* (Isabell Sage); Octet in F for Two Violins, Viola, Cello, D. Bass, Clarinet, Bassoon and Horn, *Schubert* (Granville Jones, Trevor

Williams, Kathleen Bartlett, Elizabeth Hayden, Colin Hawke Louis Jeff, Anthony Judd, Maurice Handford).

ORCHESTRAL CONCERT—March 16, conducted by MR. CLARENCE RAYBOULD. "Tragic" Overture, *Brahms*; "The Spirit Song" *Haydn* (Helen Watts); Symphony No. 7, *Sibelius*; Concerto for Viola and Chamber Orchestra (MS.) *John Foubert* (Cecil Shingles); Concerto in A minor (1st movt.) for Piano and Orchestra, *Grieg* (Peter Katin).

SECOND ORCHESTRA—March 19, conducted by MR. ERNEST READ and members of the Conductors' Class: Reginald Barr, Johann Tryggvason, Alan Jellen. Suite from "Water Music" *Handel-Harty*; Concerto in B flat (movts. 2, 3) for Bassoon and Orchestra (Deirdre Dundas-Grant); Symphony V (1st movt.) *Dvořák*; "Kol Nidrei" for Cello and Orchestra, *Bruch* (Alexander Cameron); Prelude "Lohengrin" *Wagner*; "My Arms!" "Sound an alarm" *Handel* (Herbert Hainsworth); "Danse Macabre" *Saint-Saëns*; Concerto in C minor (1st movt.) for Piano and Orchestra, *Mozart* (Elizabeth Thomas); Overture "Oberon" *Weber*.

Works by the late Theodore Holland and Pupils

A special concert was given on May 10, of works by the late Theodore Holland and some of his pupils, including Iris Greep, Lois Henderson, Arnold Van Wyk, Ronald Smith, Margot Wright and Czeslaw Halski.

Performers included Frederick Grinke, Colin Sauer (Violin) Gareth Morris (Flute) George Anderson (Clarinet) Clement Hardman (Baritone) Winifred Copperwheat (Viola) Howard Ferguson, Ronald Smith, Violet Graham-Williams (Piano) and Nona Liddell, Hugh Maguire, Cecil Shingles, Dennis Vigay (String Quartet).

R.A.M. Distinctions

The following elections were recently made :—

FELLOWS (F.R.A.M.)

Margaret Donington	Moura Lympamy
Myers Foggin	Richard Newton
Frederic Jackson	Elsie Nye
Ifor Jones	Dorothy Pattison

ASSOCIATES (A.R.A.M.)

Eugenie Ansermier	Eileen Keily (Reynolds)
Ruth Bowman	Felix Kok
Lionel Bowman	Robert Masters
Brian Balkwill	Hugh Marchant
Noel Cox	Cimbro Martin
Barbara Custance	Marjorie McTavish
John Clapham	Rosemary Rapaport
Brian Dunn	Hugo Rignold
Ernest Davies	Rex Stephens
Manuel Frenkel	Colin Sauer
Phyllis Grover	Ronald Smith
C. Haydn Gray	Leslie Sheppard
	Constance Shacklock

HONORARY MEMBERS (Hon. R.A.M.)

G. W. Anderson	Gerald Finzi
Dr. Hubert Clifford	Dr. Percy Scholes

Drama

The Kingdom of God

by G. M. Sierra

(trans. H. and H. Granville-Baker)

The Dramatic Performances at the end of the Lent Term again showed Miss Rose Bruford's gift for finding and producing Plays both interesting and unusual.

The Kingdom of God reached a very high standard indeed. This Play, with its highly Spanish flavour, complete with Toreador and hot-blooded young people, has none of the mysticism of former productions, such as *The Blue Bird* and *Green Pastures*, for it depicts the sordid side of life in contrast to the wonderful devotion of the Sisters of Mercy, giving up their lives to help their brothers and sisters in distress.

Marylyn Daunt as *Sister Gracia* seemed made for the part—voice, face, grace and dignity—she should have a great future. Indeed, severally and in combination, all were so good and so ideally chosen for their various parts that one can only praise, and praise again, this most excellent production.

S.S-D.

A Student's Impression

Easter Monday in a remote Somerset village! Not a soul in the sunny street; not a sound, not a movement from the glowing countryside! But not very far away—only a week away in fact—I can see drama students hustling distractedly round the R.A.M.; can hear voices registering panic in fifty different tones; can see the perilous lurch of a tall property tree as the stage managers haul it into position . . . and in a flash I am once again amid the preparations for the first night of our annual big show, preparations which have by now worked themselves up from the first faint stirrings of before Christmas to a final last-minute frenzy.

Lend me a carmine, someone! . . . Has anyone seen my mantilla? . . . I feel sick . . . Darling, when we meet in Act I, will it put you off if I ignore you *completely* at first? . . . I know I put a blue gelatine on this chair . . . This wimple's agony, my dear, I can't literally *utter*! . . . I feel sick . . . Where's "God Save the King" gone? . . . Have you got the bull's ear? And the chicken bones? . . . Help, I've lost my baby! . . . I feel sick . . . One of the men's beards has come off . . .

But stop! What is this? *Men*? Yes, these whirling pictures give now and again a glimpse of the seven valiant members of the Opera Class who joined us to take parts in the show.

And here I find myself drifting further back, back to a day before Christmas when Rose Bruford sprang one of her little surprises on the assembled drama students.

"I have decided," said she, glancing round at the seventy faces turned towards her, "I have decided to use some of the men from the Opera Class for our show this year. And we are going to do *The Kingdom of God*."

Men from the Opera Class! *The Kingdom of God*! Two unknown quantities thrust before us at once! The discussion which followed was a record one, even for drama students.

But here we are, after many struggles, safely arrived at the first night. Another picture floats from the back of my mind and—what on earth is this? Rows of nuns, bearded old pensioners, Spanish aristocrats, tousled orphan boys and girls, sultry young women with heavy golden ear-bobs, a tattered negro, and a bull-fighter resplendant in scarlet velvet, lie prone on the dressing room floor. A quiet voice murmurs instructions to aid relaxation; tense limbs loosen, eyes close, mouths slacken. The lights click out, and in the silent darkness screwed-up nerves are calmed and over-excited brains are rested.

And just across the passage, early-comers are beginning to settle themselves in a theatre where the faintest traces of incense cling about the walls.

The dressing room door opens. "Half-an-hour!" cries the call-boy, and vanishes. Rose Bruford, who is so much more to us than simply "producer", that I cannot attempt to put it into writing, gives us a final word of encouragement and goes outside to meet the People Who Matter. Inside, costume and make-up undergo last-minute titivations. Conversation languishes; only, there in a corner, a nun sits bolt upright on a chair mechanically liping articulation exercises

"Beginners please!" The call-boy is holding open the door. We can hear the strains of the opening music. And now—

"Curtain Up!"

Was this all only a week ago? No, it is to-day and to-morrow too, for *The Kingdom of God* has as its theme a sincere inspiration and faith which must surely endure in the memory of all who took part in this our latest production.

RAYMOND KANELBA—This Polish artist came to the R.A.M. to speak to the drama students about *Modern Art*, and although he averred he "was not a lecturer", we can only say that we wish we could have more talks by people who are "not lecturers". At the end, there was a unanimous appeal for a second visit, and we hope to hear more from this eager and inspiring artist next term. M.D.

The Professorial Staff

The following appointments have recently been made :—

From Lent Term 1948 : Mr. Gwynne Edwards, *Ensemble*; Mr. Howard Fergusson, *Harmony*; Mr. Ambrose Gauntlett, *Cello*; Mr. Hugh Marchant, *Aural Training*; Mr. Robert Masters, *Violin*.

From Michaelmas Term 1948 : Mr. Patrick Cory, *Piano*; Miss Olive Groves, *Singing*.

REVIEW WEEK of Lent Term opened on March 15 with an Oboe and Pianoforte Recital given by MESSRS. LEON GOOSSENS and HAROLD CRAXTON; a *Chamber Concert* followed in the afternoon. March 16 was occupied by the *Orchestral Rehearsal and Concert*, conducted by CLARENCE RAYBOULD, ESQ. *British Film Music* and *English Ballet* by JOHN HUNTLEY ESQ. and Mlle. NINETTE DE VALOIS respectively were the subjects for March 16 and on the following day came *The Poetry behind Lieder* by A. HERMANN WINTER ESQ. and *An engagement—very difficult* by REX HAZELWOOD ESQ. MR. ERNEST READ conducted the *Rehearsal and Concert of the Second Orchestra* which brought the week to a close on March 19.

Births

HEMING—On December 10, 1946, to Mr. and Mrs. John Heming (*née* Mary Brokenbrow) of Bristol, a daughter—Elizabeth Mary.

COLQUHOUN—On September 7, 1947, to Helen (*née* Piena) wife of R. S. Colquhoun, a brother for Frances—Edward Sutherland.

PHILLIPSON—On March 24, 1948, at Bury, Lancs, to Dagmar Kerr (*née* Annett) and John Maddison Phillipson, a daughter—Catherine Sinclair.

OBITUARY—EYERS—On Feb. 21, at Ealing, Emily Marian, daughter of the late HENRY R. EYERS, F.R.A.M.

GREENISH—On March 31, at 1, Steeles Rd., N.W.3, Isabel Maud, widow of the late DR. A. J. GREENISH.

R.A.M. Club—Social Meeting

As the President remarked at the end of the meeting on March 4th, its character was domestic as most of the artists who had provided the programme of music were connected with R.A.M. The first piece was composed by a former R.A.M. student Arnold van Wyk and was beautifully played by the Zorian quartet who clearly were *au fait* as well as *en rapport* with this challenging work.

They were followed by Laurence Holmes who, accompanied by Harold Craxton, sang a big group of Schubert Songs. They showed an understanding of each other and the music which, supported by flawless technique, produced interpretations which will be remembered by those who were lucky enough to hear them and who showed in no ambiguous manner their high appreciation.

The ideal programme was completed by a Haydn quartet in which the Zorian quartet showed their quality by making it sound easy. In every way it was a most successful evening.

L.R.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.)

Address: 91 Crane Street, Salisbury, Wilts.)

MISS ANGELA JUDD writes from the Girls' High School, Wynberg, S.A.:—"I have just been dipping into, and greatly appreciating, the January number of the *R.A.M. Magazine*, and I felt I must send you a few lines of gratitude for this wonderful link with the R.A.M. How one does value it when in 'furrin parts'!"

I have moved from Natal to Cape Town and am settled more or less permanently in Wynberg (which is a suburb of Cape Town). The busy round of teaching—all the music teachers seem to have waiting lists of new pupils!—leaves one little time for performing, but I manage to do a little occasionally, mostly over the air. The Hon. Secretaryship of the local centre of the Music Teachers Society takes up most of my limited spare time.

With all good wishes to the R.A.M. and to the Magazine."

MR. JOHN BOOTH's *Florian Lady Singers* maintained their unbroken record of post war success when they were awarded first place at the recent Stratford (E.) Festival. They also broadcast in the Home Service on Good Friday. Mr. Booth adjudicated at the Londonderry *Feis* in February and the Bingley Festival, April 2 and 3.

DR. F. T. DURRANT, with his six-part work *Requiescat*, recently won the Madrigal Society's *Molineux Prize*. There were twenty-eight entries.

MISS JEAN WARBURTON of Worsley, Manchester, has recently announced her engagement to Mr. Dennis Newman, B.Sc., of Romford.

MR. PETER COWDEROY sends a list of his recent recitals: Oct. 9, 1947, City Lunch Time Concerts (Theodore Holland's *Variations on an Original Theme*); Nov. 3, Pendley Manor, Tring, Centre of Adult Education; Nov. 10, Fetter Lane (Chopin); Dec. 3, Penge County Grammar Sch. (Chopin); Dec. 10, London Musical Club (two of his own songs); Jan. 19, Fetter Lane (Schumann); Feb. 16, Royal Am. Orch. Socy. (Beethoven C minor Piano Concerto).

MR. NORMAN DEMUTH conducted his *Overture for a Joyful Occasion* at the Winter Gardens, Bournemouth, on April 10.

MR. DAVID CUTFORTH's *Middlesex Hospital Choral Society* gave a performance of Haydn's *Creation* on February 5 at the Nurses' Home. Students from the R.A.M. made up the orchestra and the soloists were Winifred Simpson, Andrew Gold and Desmond d'Arcy. During the last year the Society has also performed *The Messiah* and Parts I and II of Bach's *Christmas Oratorio*.

MISS DOREEN CARWITHEN (Composition) and Mr. David Cutforth (Conducting) have been chosen as R.A.M. representatives under a new apprenticeship scheme for the training of advanced students in the technique of writing and recording film music. They work three days a week at Denham Studios under Muir Matthieson.

MISS LUCY M. WELCH sailed on the *Orion* for Australia on March 25, arriving at Melbourne on April 23. She hopes to be back in England by October.

MR. PHILIP HATTEY visited the Channel Islands in March to sing at four concerts in Jersey and Guernsey. He had the pleasure of renewing a friendship of student days at the R.A.M. at St. Helier, where he was invited by Mr. Leonard Herivel to give a joint recital at the latter's Church. A further link with the Academy was the appearance in the same programme of Mr. Lyndon Marguerite, cellist in the St. Helier String Quartet.

MR. GUY JONSON played Beethoven's Piano Concerto No. 4 with the Salisbury Orchestral Society under Mr. John McN. Milne on April 28. The Guest Leader was Miss Edna Moore.

MR. PAUL ENGEL's *Littlehampton and District Philharmonic Society* has just completed its fourth year. Soloists since last April have included Ronald Smith, Victor Goldman, Cecily Houseman and Evelyn Whateley. A recital for two pianos was given by Mary Hannam and Mr. Engel and at the orchestral concert last July two compositions by Mansel Thomas were included.

MISS FAY L. ROBERTS, writing from Manatang Trail, Marblehead, Mass. says: "I received every Magazine during the war, which I thought was remarkable when so many ships were sunk. I enjoy it so much as it keeps me in touch with the doings of old friends and everything going on at the R.A.M."

MR. FREDERICK KEEL was one of the British delegates at the International Conference on Folk Music held in London last September, and has been chosen for the conference of the same body to meet at Basle this Autumn.

MR. BRIAN DUNN conducted in Berlin on April 3 a concert by the Chamber Orchestra of the Berlin Philharmonic. The programme included Elgar—*Introduction and Allegro*, Britten—*Serenade for Tenor, Horn and Strings* and Mozart's *Flute and Harp Concerto*. A recent tape recording session for the German Radio with the same ensemble included Bliss—*Music for Strings*. This is the first of a series.

MR. MYERS FOGGIN conducted a performance of Elgar's *Dream of Gerontius* at the People's Palace on February 14. The soloists were Freda Townson, Andrew Gold and Lawrence Holmes. The work was preceded by the Elgar *Cello Concerto*, in which the soloist was David Ffrangcon Thomas.

MR. LESLIE REGAN conducted four concerts given by the Watford Philharmonic Society. Soloists included Joan Taylor, Roy Henderson, Douglas Cameron and Eileen Pilcher. In February, *Threnody* for Solo Cello and Orchestra was repeated. He also conducted two concerts by the Amateur Orchestra of London at Kingsway Hall. In December the soloist was David Granville and in March the first London performance of a Suite *From the Woods* by Eleanor Rudall was given.

MISS NORA CLARKE writes from Johannesburg with news of her musical activities and of others from R.A.M. working in South Africa. She herself has recently broadcast a recital of songs, classical and modern, and is local Secretary of the S.A. Society of Music Teachers. Miss Naomi Papé, another of our welcome correspondents, is Vice-President for the Cape Eastern Province. Miss Clarke mentions that Mr. and Mrs. Arnold Fulton (Isobel McLaren) have been engaged for the Opera season again—the 3rd year since his arrival—he as conductor and she as producer. Mr. Fulton has adjudicated for various Festivals in Durban, Pietermaritzburg and the Pretoria Arts Festival and Mrs. Fulton did so recently at a Festival in Blomfontein. Their teaching work in Johannesburg and Pretoria is much valued, their students often broadcasting and taking part in musical events in both cities. Mr. Fulton is now Vice-President of the S.A. Society of Music Teachers and was a delegate at the 1947 Conference.

"At the bottom of art is this essential condition—teaching. The aim of art is neither gain nor glory; the true aim of art is to teach, to elevate gradually the spirit of humanity; in a word, to serve in the highest sense."
(Vincent d'Indy)

New Publications

- Speech and Drama (Methuen, 6/-) *Rose Bruford*
 Foreword by Sir Stanley Marchant
- "A Midsummer Dance" (piano, very easy)
 "Birthday Suite" (piano, very easy) } (Bosworth)
 "Very First Step" (piano) } *Barbara Kirkby-Mason*
- "Rhymes and Rhythms" (piano, very easy) }
 "Happy Day Suite" (piano, easy) } *Barbara Kirkby-Mason*
- "Twilight" (Masefield)
 A Christmas Carol (William Canton) } In the Press *Frederick*
 Lament for Fidele (Shakespeare) } (Cramer) *Keel*
 Music when soft voices die (Shelley)
 with Flute obbligato
 Songs for medium voice
- "Holiday Music"
 39 Children's Pieces (Lengnick) *Margaret Hubicki*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.